



Mexican Ambassador to Canada Augustin Barrios Gomez speaking at the energy conference yesterday. Tickets still available at Sadie's for events. Absolutely free.

Foreign students face \$3400 fee

by Harold Koblitz

All non-Canadians studying at Quebec universities will have to pay \$3400 in tuition fees next year unless the Quebec government changes its proposed budget for university financing.

Next year's budget, revealed last week at a meeting between Quebec's university principals and Camille Laurin, Quebec Minister of Education, will raise the foreign students' tuition to an amount equal to 50 percent of the per capita operating costs for Quebec universities.

Currently, foreign students pay \$1500 tuition per year, compared to \$570 for Canadians.

If implemented, the new tuition rate will be the highest in Canada.

However, there is a possibility that the government will change the fee structure and allow foreign students already enrolled in Quebec universities to pay a lower rate.

In reference to the current proposal, Dr. Edward Stansbury, vice-principal (Planning), said: "It says there will be no grandfather clause — that means it's effective immediately for everybody already here, however, they (the Quebec government) have said they might reconsider that."

"In almost all certainty, there will be a fee hike for everybody, but it might not be as big for the people who are already here."

Presently there are approximately 3000 foreign students enrolled at McGill.

Stansbury also said the total amount of the proposed fee hike has already been taken off McGill's operating grant for the 1981-82 school year, effectively removing any possibility for

McGill to take remedial action against the increase.

It will also be impossible for McGill to apply a university student aid program to cope with the hike, said Michael Herschorn, McGill's Dean of Students.

"In order to provide aid in that size you have to have money. It's not the case that there is money lying around now. You're talking about large amounts of money — \$4.5 million — and we can't make a dent in it (the amount of money required for a comprehensive aid program)."

Herschorn also said the fee hike may prevent foreign students from obtaining entry visas.

"You have to remember that foreign students, in the process of renewing their visas, have to establish that they can support themselves, including their fees, so the immigration process may very well incite a different problem for many foreign students because the government will revise their calculations," he said.

Herschorn also said the government's announcement may just be a way of testing the waters for a smaller increase.

"There's frequently... a tactical approach when you're the conveyor of bad news — you start by conveying really bad news, worse than you intend, then you pull back a little bit and people breathe a sigh of relief because it's not as bad as they first expected it to be."

"I can't tell you whether that's what's happening or not, but it may very well be partly what's happening," he said.

continued on page 10

Thursday
February 12, 1981
Vol. 70, No. 72
Montréal

Canada's Only Students' Daily

The McGill Daily

Senate moves ahead on student discipline code

by Kimberley Stephenson

Senate passed two clauses of the proposed Code of Student Conduct and Disciplinary Procedures and rejected one other yesterday.

Article 7, which was narrowly defeated by one vote, read: "No student, knowing that a person is a member of the staff of the University, shall fail to comply with an order to leave a particular area issued under Section B Article 2 of the code."

Objections to this article were raised by several student senators including Students' Society Vice-president University Affairs Terje Anderson who said that the order could effectively bar a student from campus for three days with no right of appeal.

"A student could be banned for a period of up to and including three days, with no mechanism of appeal, as the appeal mechanism takes five days," said Anderson.

"It's pushing *in loco parentis* a little too far," said law senator Guy Knowles.

Article 6 was passed by Senate after it was amended to read:

"No student shall, contrary to express instructions or with intent to damage, destroy or steal University property or without just cause, knowingly enter or remain in any University building, facility, room or office. Facilities include but are not limited to the following: parking lots, athletic

fields and campus areas."

"This way students only have a problem if they entered a building contrary to instructions. They would have to enter a building with intent to damage," said Anderson.

Article 5 was also passed. It reads:

"(a) No student shall, by action, threat or otherwise, knowingly obstruct University activities. University activities include but are not limited to teaching, research, studying, administration, public service."

"(b) Disruption which occurs during the teaching of a course shall be treated as an academic offence under the provisions of Article 20.

"(c) Nothing in this Article or

Energy conference:

Shortages stressed

Increased shortages of the oil supply and the need to search for alternative sources of energy were the main themes of the opening session of the McGill Student Conference on Energy.

His excellency Governor-General Edward Schreyer opened the conference at Moyse Hall Wednesday morning with a talk which emphasized the need to look at practical alternatives, and the importance of conserving oil.

Joining the Governor-General in the opening session were the Mexican Ambassador

Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing and free speech."

A notice of motion was presented by Todd Ducharme,

continued on page 10

Sandinistas battle elitism

by Emil Sher

The Sandinista government of Nicaragua is striving for a pluralist society and trying to avoid the errors made by revolutionary movements elsewhere, Pauline Vaillancourt, a political science professor at the Université du Québec à Montréal (UQAM)

said at McGill Tuesday night.

"What impressed me the most was the extent to which the many groups support the Sandinista Front," said Vaillancourt, who recently returned from Nicaragua.

Among the groups cited by Vaillancourt were AMNLAE (a women's group), CST (Urban Workers Labor Union), and JS19J, the Youth Movement whose name is a derivative of the July 19 revolution of 1979.

Vaillancourt stressed that the Sandinistas were going to great lengths to avoid following the footsteps set by other revolutionary governments, and are singling out Cuba in particular.

Unlike revolutionary figures such as Castro and Mao, Vaillancourt said that there is no "personalized leadership" in Nicaragua. Class struggle, she said, is an issue that is forsaken to maintain productivity at its highest level.

"The emphasis is on the pragmatic, (on) what produces results, regardless of the theory."

"The priority is on economic

development, and improvement of health and educational services," Vaillancourt said.

"The enemies are abstract," she added, mentioning hunger, ignorance and poverty as Nicaraguan foes.

Erratum

In yesterday's article, "RAEU code goes ahead," the quote attributed to Daniel Gaucher was printed out of context and his meaning was misconstrued. In saying: "We want to protect ourselves, not tie our hands," Gaucher was not speaking in opposition to making RAEU's proposed student rights charter legally enforceable. Rather, he was summarizing a workshop which consulted students on the consequences of a legal charter, and referred in his quote to delegates' suggestions that the stipulations of the charter not be made too elaborate and thus open to misinterpretation or amendment by the government. Its intent is to aid, not bind, students, by providing a channel of guaranteed legal recourse for violations of their rights.

The mistake was made during editing and was not the fault of the author. The Daily regrets the error.

continued on page 10

Classified

Ads may be placed through Sadie's, 1st floor Student Union building, 9 a.m. - 5 p.m.

341 - APT., ROOMS, HOUSING

Female to share furnished 4 1/2 with female. Cavendish Mall area. Outdoor swimming pool. Reasonable 483-1772 or 334-7246 (for message).

350 - JOBS

JOBS IN ALASKA! Summer/year-round. High pay: \$800-\$2000 monthly! All fields: parks, Fisheries, Oil Industry and more! 1981 Employer listings, information guide. \$4. Alasco, Box 9337, San Jose, CA 95157.

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Chamber Music group, also for someone interested in helping with a sailing boat. Telephone Stanley at 849-3110 or leave message.

352 - HELP WANTED

Subjects wanted to finish off psycholinguistics study. Must be either fluently bilingual (French-English) or clearly unilingual (English). Will be paid. For information, call 392-4684 or 392-6718.

354 - TYPING SERVICES

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Assertive Training, Tuesdays 3:00-5:00; Vocational Exploration Group, Mondays 3:00-5:00. Free. Phone 392-5119 for information. McGill Counselling Service, 3637 Peel Street.

361 - ARTICLES FOR SALE

1978 Inglis Washer - Liberator 2, 3 cycles, 2 speed, white PLUS 1978 Inglis Dryer - Liberator 2, white: \$800.00 for two pieces. 1960 RCA refrigerator - 13 cu. feet, electric defrosting, white in excellent condition: special \$100.00. Phone 672-6202 after 5:00pm.

For sale: dining room and coffee tables with 4 upholstered chairs; sturdy single bed; big bean bag and assorted cushions; solid mahogany desk; curtains; etc. All negotiable. Call 931-7179 early morning or late eves.

DRUMS for sale. Westbury drums including bass with pedal, snare, floor tom, tomtom, all with Remo skins. Also includes Hi-Hat with 14"

cymbals and crash cymbal of 16". Excellent condition, after 6pm 739-1652.

367 - CARS FOR SALE

Honda Civic 1977, original paint, no rust, only 35,000 miles. New Michelin. Days: 683-7330, local 271. Nights 465-5123.

370 - RIDES

Anyone wishing to share driving and expenses with two others who are planning to leave for California or British Columbia soon after Friday, February 20, 1981. Please call 482-7360.

372 - LOST AND FOUND

Found: Cross pen in front of Bronfman Building Wed. Feb. 4 around noon. Please call 392-8902, or come to Rm B-17 in the Union Building (basement).

FOUND: lovely woolen scarf in front of Administration Bldg. Pick up at Students' Society Info desk.

374 - PERSONAL

The big Day is Friday, February 13th! Happy Birthday, Sayed Siddique.

Sue & Kerri! Did you like Ladies Night II? The D.U.'s are having Ladies Night II Friday, free drinks again. See you there!

Ever wonder where you came from, why you're here, and where you are going? Call the Mormon Elders at 322-3130.

Mona - Best wishes for a very Happy Birthday! Do Do Do Da Da Da is all we want to say to you. We love you madly - The Florida Sunshine Girls: Elana, Brenda, and Shelley.

Happy Valentine's & Happy Birthday Yona W. From your friends: C.H., K.P., R.C., V. C. P. W., J.B., W.B.

385 - NOTICES

Trip to Quebec City for Carnival and Skiing at Mont. St. Anne this weekend \$75. for accommodation, transportation, and ski tickets. Phone 989-1470 for more info.

Foreign and American students opposed to the proposed tuition hike that would more than double your fees, there is a meeting at 3505 Peel Street today at 4:00pm to discuss our opposition to the proposal.

Canadian

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Student Union Bldg., 3rd floor
& pick up this month's issue.



Cupid Calling

Jiggling Jzebels of Jurocher remain jealous. Jeepers...

Dear SV, Jenny, Jill, and Jane, Happy 10th Anniversary, Mariel All my love, S.S. xoxoxoxoxoxoxo

Dear Katz - Being together with you means being one. With lots of love, positive thinking, encouragement, and believe, I am yours alone, Shari.

Dear Bob, Happy 3rd Valentine's Day. Hugs and Kisses... Lette xxx.

A Valentine Limerick, by Petrie, Olgie, Hosé and Yum Yum: To the guys in 2nd year "dent" / Though we find your mentality bent / With your manners so rude / And your jokes are real cruel / You're a swell bunch of gent!

Never get snuff McDuff in the Buff. Ophelia.

Ablin didon, safe drole dan dirun pourla premiere fwa, Joyeux St-Valentin Mouchkilette. Hey Chick! How would I survive without you and GB's and Richard's. You'll always be my very special valentine. Love, Chicken Little.

To my dearest Honey Buns. Thanks for everything. I love you terribly. Hugs and kisses. M.L. Muffin xxx.

A toi, mon unique St-Valentin. Ta future.

Marty. Buckshot sends you his heartiest Valentine's salutation - he, and a tall-boy ought to help you make it through your last semester - Your Consanguineans.

Pseudo-banker: Back to beginnings - will you answer this ad? No dares from Charly allowed! The noku na! Sihaya.

Yoo Beldo, can we be your sizzles for Valentine's Day? Love, the PCG's.

To Mith Lunky: I wanted to geth you thome "PCG" for Valentine's Day but I didn't know how to wrap it. Love, Mith S. Gardens.

To the lovers of Freshflossers & Clams, your love is waiting. You must make the pick up at my place. Love always, your local Freshflosser Rep.

Apt. 11. It has been a weird and wonderful month. Your affection, patience and warmth in the face of my constant philosophical questioning has been awe-inspiring. Thank you. Love apt. 14 alias The Vancouver Flash.

Dear Mike, Two mangy alley cats sitting in the sun. Love, Karen.

Dear Danny (the greatest and cutest engineer). Though things can get rough, we'll work them out, 'cause of our love I have no doubt. So Valentine, I just want to say, I love you more and more each day! Love, Penny.

The rose that lasts a lifetime, for my Valentine, Eusebia, from Cedric.

Happy 17th, Sweetie, and many more. I love you! Frog!

Ell, Forever isn't really that long, Let's begin this summer, Love, T.

To all our main meats. A lustful Valentine's Day. love from the studeesses! Laura, Rita, Eileen, Marina & Sylvia. P.S. Lost of luck at the Evening of Lust.

For a good time, come to Marina's first annual "Evening of Lust." Hope to see you there. Love, the Basement Stacks Gang.

Isabelle Hi-C: The piano is your forte And I your second fiddle, But serve me that chicken with port And on your floor I won't piddle.

-Ron F.

A very sinful Valentine's Day wish and a sloppy Mexico City kiss to Chela - Filto's dance partner in an endless rumba of the mind, engineers, go get her. And to my two favorite semi-loons in Gardner - wingwingwing and dice shaker - a big hug and a windy city kiss. To A.D., and especially lurig note for her board. All my love, crazy me, Sam.

Laura, The fact that you are mine makes me very happy, and knowing that we will spend the rest of our lives together makes me even happier. Love always, Peter.

To my Little Pink Salmon, with love from your. Spem Whale. May we spout forever.

Hey Foxy Frog, I sent a little yellow birdie to tell you, lovey hubby, that you're my favorite Valentine. All my love, The girl with the Burton disease.

M.B. Spiro, couldn't find a chocolate valentine card so... I love you for being my opposite and a wonderful person. Don't worry, we coincide in our own way. Love, J.

Gardner xth and Gwaggle: Valentine hugs to you tall, dark (red-headed), handsome, erotic, virile, brutal, luscious, lusty, irresistible, 7th floor hunks. Love, Liz and Caroline.

Boiling Water and Broomball: The perfect combo - a million hugs to Mr. Broken-collabone, Love from his Charred Valentine.

Virginchen - After 6 months, 1 week and 1 day, If I say I love you very much, will you be my Valentine? Love, Dave.

To Our Lovely Contadini (Signorina?): We'll leave you with feelings of pleasure if you'll respect our Republican fallacies. Love, Your Cavalieri (Gondolieri?).

To H-37 (The Younger Men): Knock, Knock! Happy Valentine's Day. Love from Miss D. and G.

To My Bunny: love, love, hugs, kisses, love, kisses, love, love. Porgie.

Dear Stephen (Prez): Happy Valentine's Day to the skranked out guy with all-nighter fever who's on the Engineers most wanted list. I've tried to get up the courage to talk to you, but you're always asleep or in meetings. Why don't you give a girl a break and set up office hours? Secret Admirer.

C Found and Lost in one day.

To one thorne in the side to another (yes, you DC33). If you weren't such an arse I wouldn't know who to bother. Quit frowning. Between two thornes there has to be a rose somewhere.

Happy Valentine's to a "Perfect" boyfriend, whom I love very much! (Yes, David, I mean you!) Wendy.

Dear Joshee M.: Roses are red, / Violets are blue, / I finally got in, eh? / Well I got news for you! With love, Lily W.

David: Although we are apart we are always together. I'll always come back to you. Snogs and kisses. I love you, J. Beetle.

To that Special Nubility of McGill: Can Wombats really handle Tel-Aviv? (Do they bite their nails too?) Love, Dr. J. and Mr. F.

Dear Wicked Wanda: Thanks, Thanks, Thanks, Thanks, and Thank you. Your Engineer.

To The CBR: Till Love ya always, Candy's Boy.

To Sweet David: "Let him kiss me with kisses of his mouth: for thy love is better than wine." All my love, Melissa.

Snooky B my Ookums so together we'll snuggle through the bums of life. Oink, Oink, Love Le Boy.

B.S. Our love is measure not by how much of it you can take but how hard you try. Love, B.J.

Eileen, Everytime I'm near you I want to hold you. I need to feel the warmth of your touch. When I'm feeling down your lovely smile cheers me up. You blue eyes sparkle like priceless gems. I'd do anything for you. I can't live without you. You mean everything to me. Love, Dave.

Paula Ralph; someday we will meet, and the world shall watch in silent wonder. Secret Admirer.

Glad you're back - Happy Valentine's Day, Leonal Wonderful Day to my Sweethearts, Sigma Chi - Love from your Sweetheart.

Teed, As if roses weren't red, / And violets weren't blue, / Life wouldn't be sweet, / If it weren't for you. Love, B.

N.A. Thanks for all your patience & love. Much love & happiness back. S.B.

Julius E. Special Valentine's greetings to you. I shall always cherish the Passionate embrace we shared many years ago, and on such days as Valentine's Day, I always come to think of you and the sweetness with which you filled my mouth. Love, Schmutzik. P.S.: I heard you got your time down to 2 1/2 hours.

Roger, Since you entered my life, nothing's been the same. My red, hot Valentine forever. Love, M.J.

Ye, Happy Valentine's Day to ze unfortunate chap who's too sophisticated to own a Hilroy. With hugs and kisses for yo who loves ye mucho. (And who's fortunate enough to have both a Hilroy and a patch of fifty million belly button hairs to play with.)

To the uppermost males of McConnell: Happy Valentine's Day. Love, the Seven Females from the South Side of Seven.

To My Handsome Man, your love is the bright light in my life. Happy Valentine's Day. Love, CBC.

Happy Valentine's to all my BSW friends. The only U2 male who sailed thru U1 intact (and still striving). FO.

Daniel, thank you for all the peaceful easy feelings. Feels so nice to know that I love you. As Tennyson would say: "Tis better to have loved and lost / Than never to have loved at all." To corazon.

To the fantastic frat men at McGill: thanks for the good times (& we hope to see you more this semester). Happy Valentine's. Love, the Kappas.

Shut the Door!

To the mutants in DZZ: your transformation have been doing wonders - but who's going to recognize J.H. when he develops foci? Thanks for all the time? friendship. Signed another successful clone.

Dear Liz, You are one of the greatest Sopra-nose of all time. With love, the Dynamic Duo.

For M.S. I love you not for what you are but for what I am when I am with you. I love you not only for what you made of yourself, but for what you are making of me. Happy Valentine's, P.J.

Dear Deb, Happy Valentine's Day and thirteen months beautiful. I love you very much. N.

Eleni, Sa Rappo. Tederopoulos.

Ell, E = TB2. The Relative Theory. Eternity equals the meetings of two bodies throughout time. Love, T.

Today

Canadian University Service Overseas

Presents a series of public meetings on health in the Third World. Guest speaker Catherine Howe of CUSO resource group and film Seeds of Health will be featured. 8pm, Stewart Biology Bldg S3/4.

Book Sale

At the Centre Populaire de Documentation, 1212 Panet Street (tel.: 525-1594), today from 6 to 9pm and tomorrow Friday, Feb. 13 from 10 to 12 noon, a book sale will be held. Books on sociology, living conditions of different classes of people, etc. Also, there is a photo exhibit going on at the centre.

Writing Centre

Term Paper Writing Workshop Part II in the Undergraduate Library Workshop Room, Main Floor, 1:30pm - 3:00pm. Sign up at Information Desk, Undergraduate Library or call 392-4288.

Northern Studies Film Series

"In Search of the Bowhead Whale", 12:30, Leacock Building. Free.

Term Paper Research Workshops

For Social Science Subjects 12 - 1pm. For Humanities Subjects 4 - 5pm. Starts at the Undergraduate Library Information Desk. Sign up, call 392-4288.

McGill Ski Team

Regular general meeting today at 5:15pm in room B-01 of Union. Sign up for giant slalom at Mt. Orford (Feb. 21-22). All members must attend.

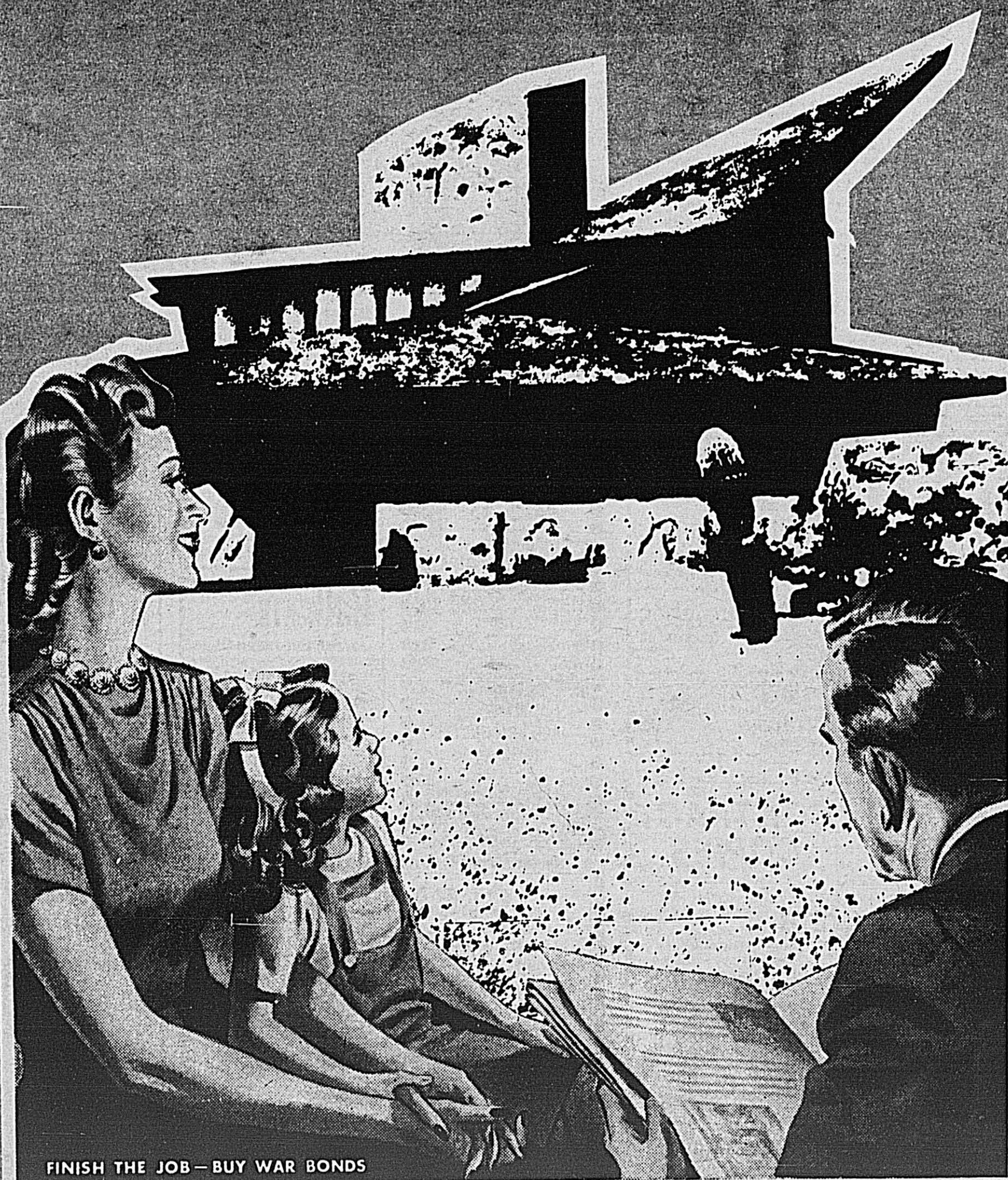
Young Frankenstein

Another great Mel Brooks comedy brought to you by the McGill Comedy Club. Today at 3:30 in Leacock 219, and 8:00 in Leacock 26. Admission \$1.50. Come early because seats are limited.

New Democratic Party of McGill

Important general meeting today in Leacock 425 beginning at 4:00. Topics to be discussed continued on page 9

THE WEEKLY



FINISH THE JOB — BUY WAR BONDS

South Side Story

Sherif Atallah
Fort Apache, The Bronx is at the most an R-rated version of what is essentially a *Police Story/Adam 12* combination story line. The extra gore, violence and profanity is just Hollywood's idea of "street realism".

Director Daniel Petrie directs his cameras through the streets of South Bronx, showing us the run-down, decaying, slum community with a certain superficial and one-sided version of this said realism. He does not go beyond the "unpretty picture" of the community that he projects. Neither does he delve into the people of this community, resorting instead to them stereotypically as one-dimensional characters who live in sardine-type homes, feed on heroin and live off prostitution and burglary.

This has created such a controversy over the film that one New York City Council committee has condemned it and urged all New Yorkers to boycott it.

Petrie in short, does not show any positive, hopeful side of the South Bronx which in actuality, is undergoing gradual reconstruction.

To emphasize his point, he

plots community against police, referring to the police station as "a fort in hostile territory." Hence the nickname, "Fort Apache".

The characters of the community are not the only ones that have no depth. The main characters, including Paul Newman himself, who the film indulges in, are also presented in this manner.

In depicting man as cop, the film falls short. It fails to show the extreme psychological pressure, the element of fear and the presence of pathos. The film strives to show Newman's character as one who is tired of his job, of the bureaucracy, the rules, the injustice and the "war".

Newman says, "I've been a cop for 18 years and every minute is on my face," is not portrayed throughout the film. In fact, Newman's character, John Joseph Vincent Murphy III, (who we are told is from a long line of cops), comes across as a grey-haired rookie rather than an eighteen-year veteran. When he faces suggestions of unorthodox police procedure, he reacts with such naiveté, that we get the impression it's the first time he has heard such accusations in his eighteen

years on the force. The ad says this is Newman's most commanding role. That may be, but Newman's performance is not "above and beyond the call of duty."

Edward Asner (Capt. Connelly) gives a solid per-

formance. We see him instigate a riot between his station and the community, yet we never get the chance to see him come to terms with what he has done. Connelly is yet another example of Petrie's absolute characters — in this case, one who is obsessed with doing things by the book.

Ken (Wanderers) Wahl plays his role with style, the appropriate amount of non-chalance and good timing.

The pace of the film dragged for the most part and

then ended on an abrupt note. The script was well-written, allowing for significant drama.

One final thing that must be said, concerns the audience's reaction to certain parts of the film. The audience laughed many times during violent or gory scenes. Unconsciously, this the film's ultimate, ironical message to society.

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An Interview With Jane Wagner

by Sherry Coman

The Incredible Shrinking Woman, the film which has just recently been released to North American audiences, is actually the brainchild of two incredible women who are doing anything but shrinking from public view.

The film is the creation of LIJA (Lily Tomlin-Jane Wagner) Productions, and most of us are more than familiar with the first half of that company. In many ways we've grown up with Tomlin's "Edith Ann", seen a bit of ourselves in the socially-conscious "Glenna of the '60s", or recognized her voice in the characters of "Tess" and "Ernestine".

Whatever Tomlin's disguise, the chances are that another voice can be heard in those characters. It belongs to the talent of writer Jane Wagner.

If the ratings of last week's LIJA Productions television special *Lily Tomlin: Sold Out* are any indication, these two women have found the combination for success. That telecast received one of the highest ratings for any special this year on CBS. Jane Wagner helped to write and produce the show which, like *The Incredible Shrinking Woman* deals with the effect of consumerism on the everyday lives of women.

In the film, tiny housewife Lily Tomlin battles her way out of a garbage disposal deluged by waste from the products she had only days before helped to buy and store away.

In *Sold Out*, Lily Tomlin the entertainer battles her conscience in compromising the standards of her meaningful, self-fulfilling stage act "The Seven Ages of Woman" to the tastes of the leisure-suited, polyester-printed audiences of Caesar's Palace. "How much?" she asks her agent on the phone as he tells her the price Las Vegas is willing to pay her. "Is that per week?"

"How much?" is a very important question in big name entertainment, and as a writer and producer and director for Lily Tomlin in both film and television, Jane Wagner has felt the pride and pain of every cent of pressure. Her last effort, which she both wrote and directed, was the romantic story *Moment by Moment*, starring Tomlin and John Travolta. The film temporarily cost her and Tomlin much of their credibility: It was panned, and panned viciously by many critics in North America and Europe.

In a recent telephone interview Wagner seemed contemplative and troubled, but not bitter, as she recalled that time.

She acknowledged the difficulty of rallying confidence for another project.

"You psyche yourself up. You have to make yourself remember what you're going to say is important."

But to the careful observer it seems that much of the harsh criticism directed at Wagner can be blamed on her unusual

position as a woman in a typically male-dominated field. While this explanation may seem "convenient" and "old hat" in some cases, Wagner doesn't hesitate to agree with its validity in hers.

"Many films get bad reviews and some deserve it, some not. But the critics went beyond the film and made very personal attacks on us...Most people are just surprised we've brought out another piece of work together." (She adds that a reporter for the London Observer had told her as much.)

But those who remember more than just the press clippings for *Moment by Moment*, will agree that there was much to be said for it. Jane Wagner's style (on any occasion) is a subtly contrived mixture of reality and fantasy. Within a totally preposterous situation, she is able to achieve a realism with

dialogue that is convincing, and often provocative.

Any one of her imaginative dramatic situations is food for thought. An example: as the "Las Vegasified" Tomlin begins her act in *Sold Out*, she bursts from a gigantic egg and is hoisted Peter Pan-style from one end of the stage to the other dressed like an Easter chick, while the usual panoply of men in dancing shoes croon "Born Free" at her.

The realism of the dialogue in *Moment by Moment* was called boring by some, but the sense of the tragicomic in life that it represents has become a hallmark of Tomlin-Wagner work.

It is a conscious motive.

"Black humour without sensitivity worries me...even some of what you see on *Saturday Night Live*". It's important to keep a broader sense of humour.

Part of the charm of "Er-

nestine" and "Tess" is that while we are laughing at these characters, we are also taking in and acknowledging what they have to say. Critics of Wagner must remember that the women who created *Moment by Moment* also helped to establish these characters.

Wagner didn't start out writing comedy. Born in Northtown, Tennessee (very near to where friend Dolly Parton grew up), her first major writing triumph was the 1968 television drama JT, a serious drama about a black family in Harlem. It brought her national attention and the coveted Peabody Award for that year. But it also won her the interest and support of Lily Tomlin. Tomlin saw it and was impressed by it and, when she went to Los Angeles, brought Jane Wagner with her.

For Tomlin, the move was successful. She found work on

the television show *Laugh In* which provided her with a locus to experiment with characters. But Jane Wagner's JT success didn't do a great deal to further her career.

"For three years afterward I had no work." Her publicist told her it was because of the difficulty for women to break new ground as writers.

In the early seventies, Lily Tomlin and Jane Wagner produced their first recorded album together, entitled *And That's The Truth*. It was the beginning of the collaboration in which each would seek to expand the talent of the other in exploring 'tragicomedy'. Two more albums and several television specials followed.

Although audiences were very responsive, Wagner and Tomlin began receiving criticism of their constant collaboration, a criticism they have now come to expect. Television producers wanted them, but were also afraid of them.

In 1977, they wrote and directed *Appearing Nightly*, Tomlin's Broadway show that won her an Emmy and toured extensively in the United States and Canada. Then came the *Moment by Moment* crisis.

"You have incredible highs and lows. Even when you get good reviews, you know there's a chance the people may not like it."

Critics, Wagner notes, often don't have a very keen awareness of what she calls "pop sensibility". They sometimes "don't have any inkling that it might be something the public will relate to."

As a screenwriter, she regrets not having had the now considered mandatory background of technical experience, but she's optimistic about the opportunities for women in the field regardless of experience.

"It is less difficult than it has been for a long time, said Wagner, adding quickly that the competition is tough for both sexes.

During her early career, she worked as a design consultant for companies such as "Kimberley-Clark", in order to pay the rent.

"I look on it as a very shallow part of my life, but I'm glad now that I went through it. It was a good way to develop visually.

"With the easy affability and precision-timing of some Tomlin one-liners she adds that repression is good for an artist. "Too much freedom leads to decadence."

For LIJA Productions, the future is a blank state filling up with possibilities after the successes of both *The Incredible Shrinking Woman* and *Sold Out*. They are working on another Broadway show and collaborating on a book. She laments (joyfully) about not having the time to enjoy her recent good fortune. "Success," she says, "adds pressure."

Shrinking Woman Rising Fast

Kimberley Stephenson

Pat Kramer lives in a pre-fabricated paradise called Tasty Meadows, where the neighbors manicure their lawns and eat 100% fortified cereals like Macho Meal, "containing bull spermatozoa."

Life is fine for Pat (Lily Tomlin) and her advertising executive husband Vance (Charles Grodin) in *The Incredible Shrinking Woman* until one day he brings home a test product which, in combination with all the other artificial ingredients in the house, causes her to start shrinking. And what began as finely tuned satire degenerates into short jokes, mad scientist jokes, gorilla jokes, and Keystone Kops, updated in the 'eighties to include Keystone women.

The villains in the piece turn out not to be the products like Sexpot and Galaxy Glue, but the Organization for World

Management, which wants to take Pat's blood and use it to shrink the Third World and other malcontents.

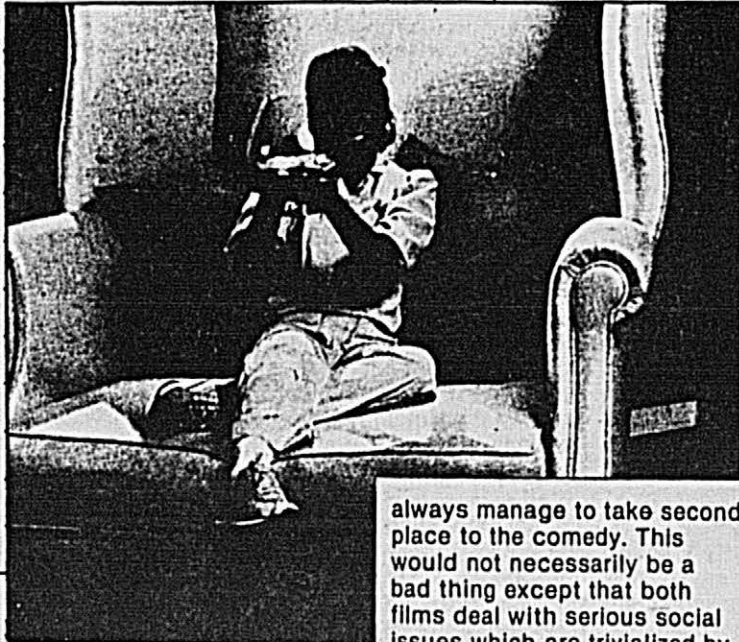
Eventually Pat foils their plans by escaping with the assistance of a gorilla named Sydney.

If this all seems rather silly,

it is, but it is also amusing, although not socially enlightening.

The Incredible Shrinking Woman is similar in many ways to *Nine to Five*, which features Lily Tomlin.

Both films have quasi-feminist pretensions which



always manage to take second place to the comedy. This would not necessarily be a bad thing except that both films deal with serious social issues which are trivialized by this treatment.

The Incredible Shrinking Woman is equally courageous when dealing with the problem of manipulation of society, especially of housewives, by advertising. In the beginning, effective digs are made at Pat's lifestyle, which includes running into Cheese Tease tests at the local supermarket, driving past neighbors who throw commercial jingles at her ("It's Boatshine, Pat!") and tucking the kids in bed with a soap jingle.

However, when Pat starts to shrink, the tone of the humor switches so that it focuses less on the commercialism and more on the shrinking itself, becoming more and more slapstick, although no less humorous.



Weeklyphoto / Richard Katz



Modern Metro(politan)

Gino Apponi

Montreal's subways are to the urban core what the shopping mall is to suburbia. Both are climate-controlled atmospheres anchored at all ends by established pivots (multi-tier plazas and/or Sears Roebuck and Co., whichever the case may be). Both allow what Joan Didion terms America's fifth freedom — the freedom of movement (in the case of the latter, only by virtue of the fact that it evolved from and redefined the automobile). And both manage to somehow marry Art and the Environment in which it invariably exists.

In most cases shopping-centre art ventures into the realm of formica-enhanced sidings, aluminum-based water fountains, and those overhead plexiglass panes necessary for the general wellbeing of that ubiquitous still-life flora and fauna. Subway art on the other hand, delves into the far reaches of history, literature, labour and other such humanities. The man in charge of artistic development at the Montreal Urban Community Transit Commission is Jean Paul Mousseau.

"The decision to display art works in the metro was basically a political one taken in the late 'sixties by the mayor himself," says Mousseau. "It has continued since then as a tradition, which, incidentally, has been picked by other cities, like Toronto."

Since then, close co-operation with artists and architects alike has produced an unrivalled underground/progressive genre. Monk, one of the most recently opened stations, memorializes the tollings of untold hundreds of construction workers in the form of an unimaginative stick-man sculpture by Germaine Bergeron.

Neighboring St-Henri is also well represented by a literary allusion to local novelist Gabrielle Roy's *The Tin Flute*. Magnified over a brick wall is the novel's original French title: *Bonheur d'occasion*.

"We always take the community into consideration," says Mousseau. The environment, art and all that each

entails upon the other is properly reflected.

Metro allusions, however, stop here.

Other stations only feebly acknowledge their surroundings. Prefontaine, in true shopping center fashion, lets in only the token ray of east-end light while Angrignon's transparent windows-on-the-park only serve to color the station's interior and even paler shade of zoo drab.

Mousseau insists that blues and greens clash with the natural hue of concrete, thus the preponderance of urine yellow. Wood also loses out to stainless steel and ceramic tile as an artistic medium, due to its conductiveness to irreparable graffiti.

Individual pieces of art per se, as distinguished from those incorporated into the architecture, express themselves in many forms. Meant to be seen on the run, they often appear as expansive colorful murals rather than as intricate pieces with nuances of detail.

Only Lionel-Groulx boasts a veritable museum piece. Signed and cordoned off, it is a centennial gift from its European artist (Joseph Riffesser) that depicts the tortured faces of five racial groups on a tree trunk. Nature once again provides a necessary element in Charles Daudelin's stainless steel panels on display at the Langeller station. There were originally intended to harness the building's inevitable draft and produce musical tones, but failed miserably.

History is graphically recreated by Pierre Gaboriau and Pierre Osterrath on the one hand, and Nicholas Sollogoub on the other. Their respective murals adorn the Berri-de-Montigny and McGill stations respectfully.

Perhaps the simplest yet most refreshing work is by Mousseau himself and is incorporated into Peel's ceramic walls. Esoteric as they may be, the series of brightly colored and tiled circles conveys a sense of motion that spurs commuters to spill onto the streets.

Post Modern Mezzanine

Les Thiele

Perhaps the most controversial innovation to the McGill campus this year has been the recent acquisition of the metal sculpture, *Growth*, now standing (and hanging) in the lobby of the McLennan Library.

Growth is a construction of steel tubing, welded together and completed by a process known as brazing. Essentially, brazing consists of applying melted brass to the sculpture's surface to yield its rough, coloured finish.

So as to discourage any speculations that *Growth* was merely a random piecing together of junk, it should be noted that the professional welder in charge of *Growth*'s move from the lobby of the Montreal Star to McGill estimated that the brazing process alone would normally take about 18 months to complete.

Growth's creator, Gord Smith, was born in Montreal in 1937. Smith is known and has received commissions for his welded metal constructions across Canada and the United States: he won the grand prize at the National Federation of Canadian Universities competition for his abstract work, *Growth*. The majority of Smith's works such as *Want*, *Flight*, *Search*, *Survival*, and *Growth II* are characterized by a similar style, bearing a rough, unrefined finish and often assuming grotesque shapes.

"I do not follow any definite school of art. Everything — materials, texture, size, design and statement — is a work of art welded together to a point where there exists only the work itself. It just happens. A work of art does not need interpretation. It does not matter who or what I am, it is the work that is important — it should be timeless and with a power of its own. If it speaks, it will be heard and what I say about it is not important," said Smith to define his unique art form.

Smith's style of welded metal art became increasingly popular in the late 1950s and '60s, expressive of the

changes undergoing traditional sculpture. Though it remains popular, this particular art form appears to be losing much of its appeal. Art critic Arnold Rockman remarks on Smith's works:

"As a means of shocking the spectator into fresh insight into himself, it may well be that brutally-handled welded iron, which Smith does with such flair, is well on the way to exhaustion."

If Rockman is correct that Smith-styled metal art is losing the ability to develop and maintain expression, such sculpture may soon fade from the public view only to be categorized in future art texts as a passing fad.

It is felt that the students should now be provided with the true background story behind the acquisition of this unusual sculpture...

February 2, 1981: I was woken up at my downtown office on St. Denis by a call at 2:37pm. Business was as usual. The caller identified himself as a member of the Friends of Normality, a traditionalist group operating out of McGill. During a routine inspection, the Friends of Normality had discovered an abnormal 'growth' in the McLennan Library. Unable to contain the anomaly themselves they had sought outside help. That's where I came in in my capacity as a private eye.

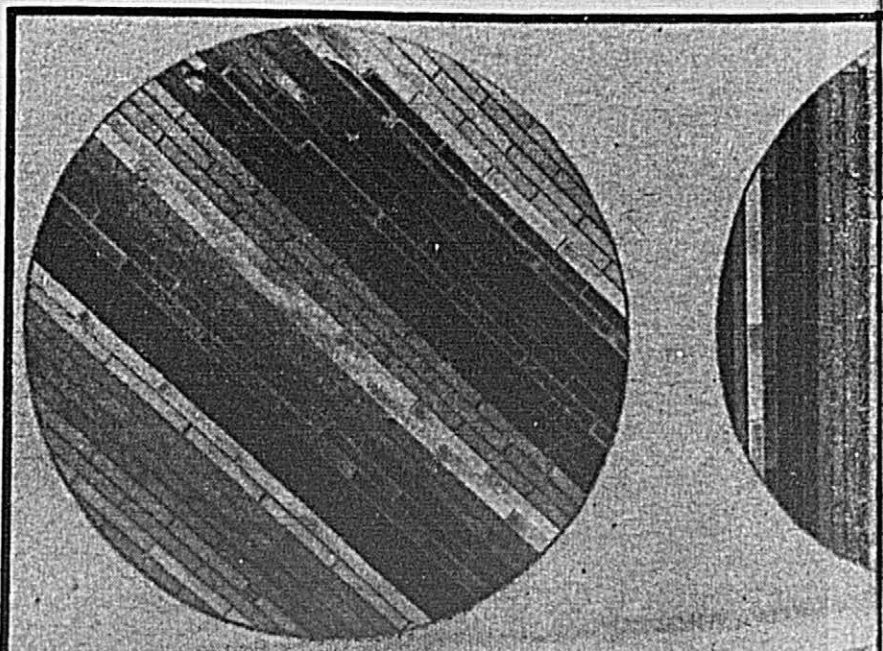
February 3, 11:26am: I rose early the next day so as to get a jump on the case and dig up some background information. From what I could gather the suspect was large in mass and went under the name "Growth". It seemed to have anarchistic tendencies.

Until recently *Growth* had thrived in the lobby of the Montreal Star, now out of business. I put two and two together and was soon confused. Nevertheless, this case looked serious.

After some more handiwork I discovered that the *Growth* was not the only offshoot of its progenitor, a

continued on page 9

Weeklyphoto / Richard Katz



Environmental Urban Art

Contemporary Construction

Richard Wesley-James

The 1981 Alcan Architecture series got underway on Tuesday night with a lecture by Lars Lerup, the education director of the Institute of Architecture and Urban Planning in New York City. Lerup describes himself as a "paper architect"; that is, an architect who conceptualizes and designs more than he actually builds.

Mr. Lerup argued for an innovative approach to architectural design which is free from the stifling bonds of convention which dictate the environment and ultimately dictate our social development.

According to Mr. Lerup, we are oppressed by social convention in all facets of our lives. He showed advertisements from the 1950s whose text attempted to sell various household articles along with a certain way of life and culture. Happy mom was always in the kitchen, practical and industrious; father was in the workshop or study. Our social training was dictated by the media. And our concept of the ideal family home stems from this conditioning.

Despite what at times seemed to be an angry attack on the North American family, Lerup insisted that he was not anti-family but merely rebellious against the dictative stranglehold the familiar unit has upon design.

To illustrate his stand he took the audience through his scheme of a no-family house (a hypothetical home, built to confound all attempts to settle back into the conventional text of a suburban family. The core of this building is flanked by glass frames in the child-like image of homes as boxes with triangular roofs. A solid, less transparent structure fills the space between the boxes and represents the true architecture in contrast to suburbia.

Inside this house, Mr. Lerup uses the syntax of established architectural features of the typical North American family home as a vocabulary by which

to express a rather sarcastic or even facetious departure from the accepted norms of design.

For example, stairs lead nowhere, handrails don't follow them, there were doors where the wall itself did not enclose the room and windows which looked from one room to another instead of to the outside. Lerup seemed to be desperately searching for every possible way in which to design a "no-family home".

Other features of the resistance statement were less obvious. A huge white pillar in the centre of the home competed with the father figure for the position of centrality of the family unit. It is fitted with a fireplace in which to "burn desires". Lerup often described his work as erotic or as possessing libido and zones of passion. Indulgent would have perhaps been a better term.

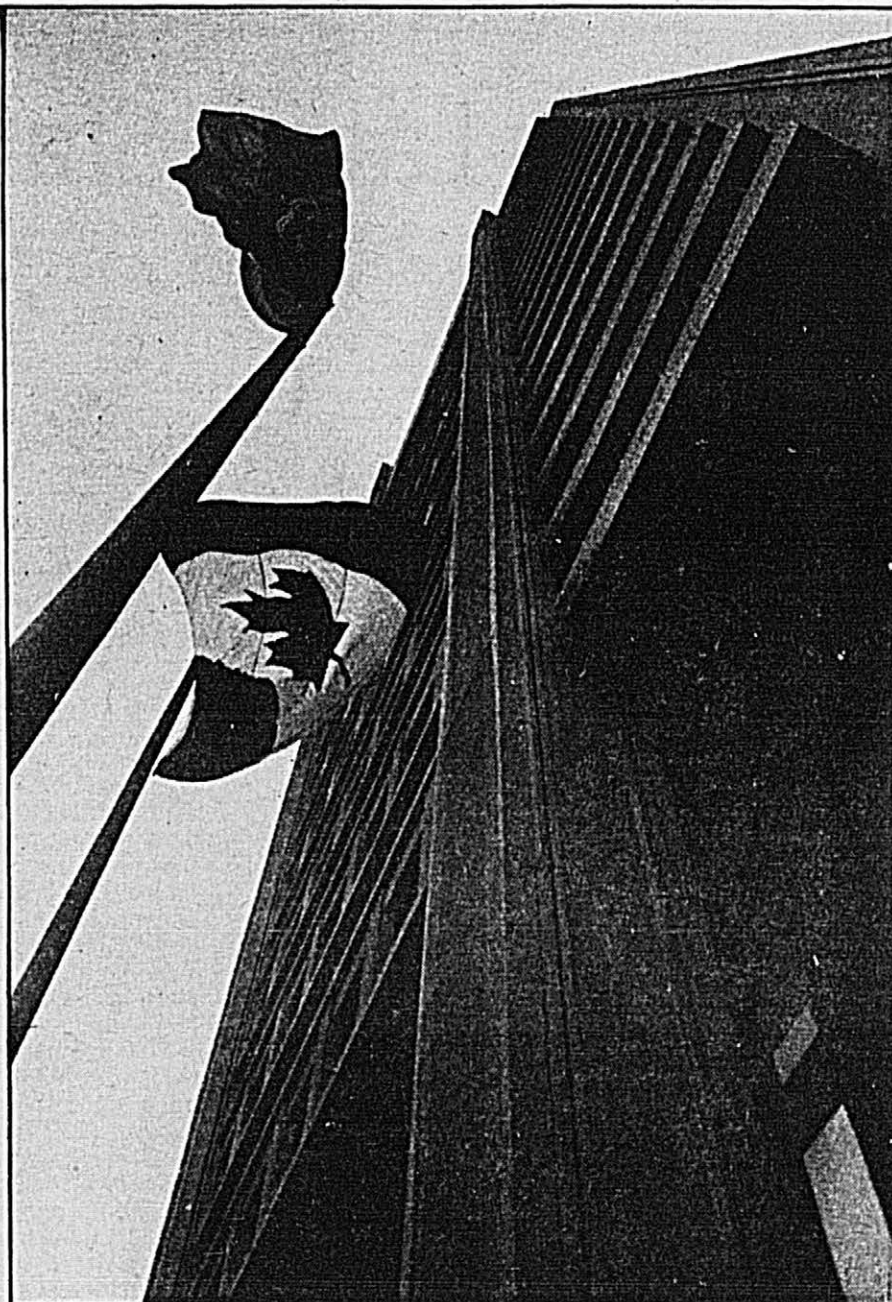
We were reminded, that as "paper architecture" his work can separate us from the burden of architectural convention and language. Once free from the burgeoning constraints of definition of code and narrative the same vocabulary of design can literally explode with alternate meanings.

To complete the evolution of the "no-family" home Lerup includes a historical shadow of suburbia in his fantasy: the floor plan of the suburban house is painted onto the floor.

"Paper architects" can do whatever their imaginations dream up and never really be wrong. Their discourses are explorations and even if they are never built, their philosophies and concepts can be incorporated into more practical designs. There exists a market for architectural graphics and some architects have actually been successful in selling their models and designs as sculptures or framed works of art.

Although Lars Lerup's imaginative discourse perhaps took innovation to exaggerated and impracticable lengths, it was undoubtedly

continued on page 9



Weeklyphoto / Richard Katz

Early American Graffiti

Botta Chelli

If you've ever walked past a building and had the urge to whip out a can of paint and let loose, chances are you're one of the closet creatives who get their jollies every year by writing all over things that don't belong to them.

Psychologists and sociologists have been probing into the origins of graffiti for years. They have come up with theories that graffiti graffiti artists are bored and/or sexually frustrated, and their ribald ramblings express their true inner subconscious. They have said it is one of the best forms of politicization at the grass-roots level. They have even said it is one of the lowest but most public methods of the manifestation of free speech.

The problem with these theories is that they are too complex.

Graffiti springs from the undeniable principle that no right-thinking building should be without a bit of creative defacement, and is reinforced by the simple fact that it is fun to write on things.

How many of us, as children, were prone to picking up crayons and writing on the walls? All of us. Until we were socialized into believing that this type of behaviour was unacceptable, and not the best calculated to get us into law school.

Fortunately, this city abounds with paint-can impresarios who, never having gotten over this fixation, continue to decorate the otherwise austere buildings with slogans such as "Fuck art, let's dance" and "Neoism now."

Despite the fact that such graffiti springs from a sense of fun, and a willingness to leave a personal impression on Place Ville Marie, the political impact should not be ignored.

It's a safe bet that in many other cities, the sight of the word "Non" spray-painted in blue on the side of a building would not have the impact it did here.

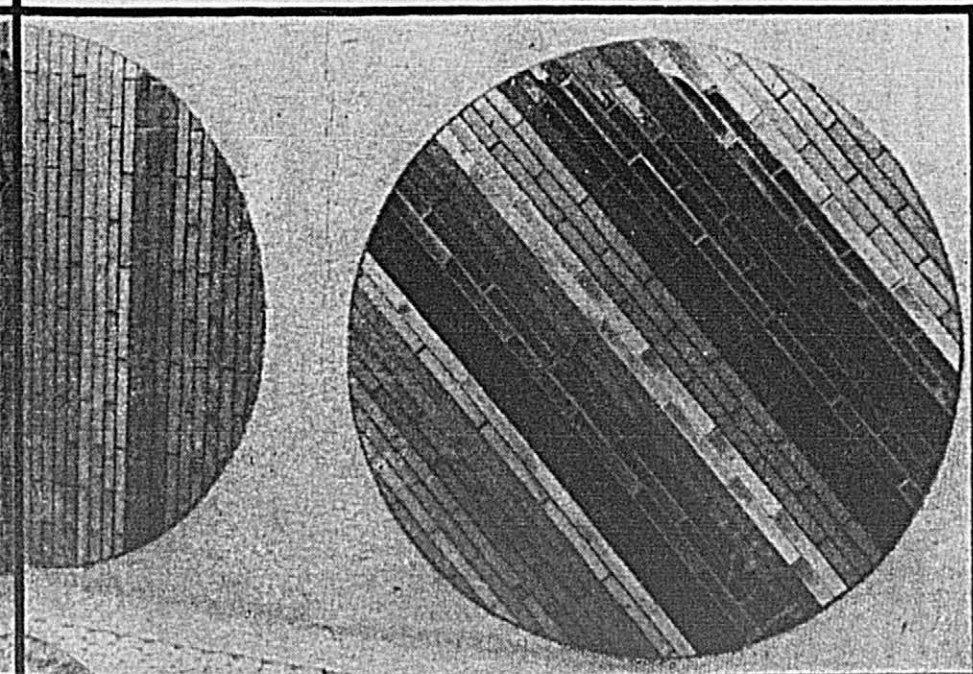
And there's something about a bilingual battle of the Bics in the McLennan Library washroom that allows you to understand the true nature of the two solitudes.

One of the negative aspects of this sport is the increasing use of graffiti as an ad campaign for coming movies and rock groups, such as occurred for *Plusieurs tombent en amour* and *The Untouchables*.

This rise of profit-seeking artists, plus the fact that most of the new buildings going up these days are covered entirely in glass, have tended to dampen the spirit of the paint-can purists.

However, graffiti seems to be on the upswing on this campus, more notably in the Leacock Building basement washrooms and on the wall of the Stewart Biological Building.

Perhaps the most anachronistic and indelible pieces of graffiti on campus is at the Redpath Library, where workmen, never having gone to university, decided to inflict their perception of the studious life on future students, "... in the still and quiet air of delightful studies."



Weeklyphoto / Richard Katz

Siouxsie's Latest Stand

Andrew Barham

Siouxsie and the Banshees, a band sadly neglected in North America, has released a number of albums of which "Kaleidoscope" is their most recent effort. *The Banshees* have been around since punk's inception and were part of the original Sex Shop coterie, a distinguished line-up of bands and people which included such greats as *The Sex Pistols*, *The Clash*, and *Chrissie Hynde*, to name a few.

Unlike some of these other bands, *The Banshees* have never enjoyed quite the degree of popular success (infamy) or critical acclaim they deserve. Perhaps this is because, while other early punk bands were churning out ultra hard rock danceable singles of early 'sixties style "white punk rock," *The Banshees* efforts tended more to the avant-garde: longer songs, ex-

perimental sound, and so on. In this, they are similar to another early punk band, *Magazine*, founded by ex-Buzzcock Howard Devoto, which Montrealers may remember from the earliest incarnation of Le Pretzel.

This does not mean that *The Banshees'* sound is the same, or even particularly similar, to that of *Magazine*. I think the key to *The Banshees'* sound may perhaps be tragedy. This may, at first glance, seem somewhat pretentious, if not totally off the wall. However, listen to Siouxsie sing one of *The Banshees'* songs, rife with the sting of tragic despair.

The vocals evoke the keening of the fishermen's wives when the ship is lost at sea, or the wailing lamentations of the she-wolf, alone and cold out on the barren tundra. And yet, the lyrics themselves seem, sometimes, to belie this sense of doom

and despair. For example, in the song "Happy House," the sound is quite mournful, yet the cynical lyrics contradict the music.

In fact, perhaps the singer-songwriter who most lends herself to comparison with Siouxsie is Grace Slick, of the old Jefferson Airplane. There is that same sardonic humor and that tendency to write lyrics that may seem somewhat bizarre.

"Skin" is a perfect example of what I'm trying to say. In this song, which seems to be about either fat women in fur coats, or about wearing human skin, or both, there is a certain sardonic, if not sick, humor to the lyrics. These are sung in a voice so full of hopelessness and despair that they make the ultimate tragedy feel like the final glimmer of the last fading star in a rapidly cooling universe.

In real life (or at least in interviews where her picture is shown and she's quoted) Siouxsie seems to carry this persona of almost clown-like tragedy and sardonic humor straight over from the albums. For example: "We just like to get people's backs up — we've got a morbid sense of humor. I think that everyone finds sick things funny if they're honest about it... you should never be afraid to be corny." (Siouxsie as quoted from *Punk Rock* by Virginia Boston, Penguin Books)

The album cover, that necessary adjunct to the actual record that is so often overlooked in a review, sets the tone for the entire album. At the very least, it gives some insight into the band, and what they were trying to achieve when the album was recorded.

Sioux's make-up and hair-style is all carefully arranged to suggest the tragedy of her hopeless melancholy, as though she is in a world which she doesn't understand, as though she doesn't understand the world within. Both she (shown, on the front cover, sitting in an attitude of



Weekly producers:

Patrick Meausette	Jean-François Denis
Richard Wesley-James	Louise Haberl
Carleen Carroll	Gino Apponi, editor

dejection, looking almost as though she is about to burst into tears at any minute) and the two band members shown are dressed in garb that could only have come from Tanith Lee's great novels *The World of 4-B* and *Drinking Sapphire Wine*.

Steve Severin, co-composer with Siouxsie of most of the band's songs, is shown with head turned to the side facing us, his expression one of contempt, disgust and disdain. A third band member, possibly John McGeogh (who hails from *Magazine*) is shown walking beside, and slightly ahead of Severin.

Musically, there is a certain similarity to *Magazine* songs such as "Back to Nature" from their album *Second Hand Daylight*, in that there is the same tendency to use a heavy base moog background in concert with drums and guitar. The main difference, however, is that *The Banshees* have successfully managed to incorporate the amphetamine energy of early punk into their sound. That heavy base

background is mixed with some fast guitar strumming and drumming.

Apparently, McGeogh's split from *Magazine* was not done lightly. He is quoted as saying, "It's probably the most upsetting thing I've ever done, leaving *Magazine*, it was absolutely dreadful and I hate talking about it... the whole thing is cheapened. Sometimes you have to follow your heart."

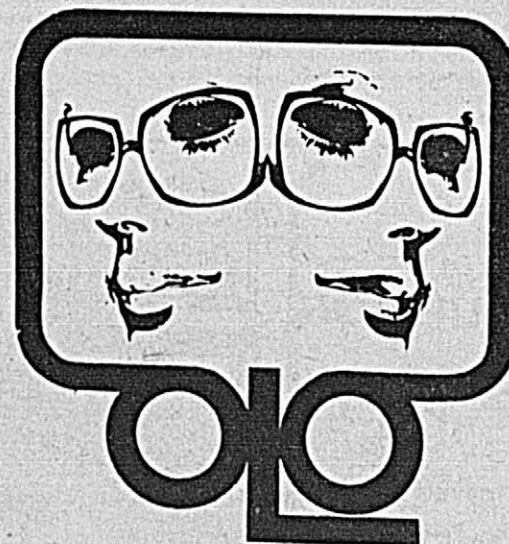
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Construction

continued from page 7
fascinating. His light and almost humorous approach was a refreshing change from the terribly serious attitude which some architects seem to assume when they defensively describe their departures from the accepted paths of the design process.

The Alcan Architectural series will host guest speakers every Tuesday at 6:00 in Leacock 132 until mid-April. The list of guest speakers is impressive and includes many internationally known figures. Charles Jencks will lecture on post-modern classicism and Michael Graves and Aldo Rossi will talk on their own works.

For anyone with an interest in architecture they are not to be missed. It is an unfortunate reality that institutions of architectural education tend to be rather distant from their affiliated colleges. The Alcan Lecture series is one of McGill's rare chances to see and hear today's architectural innovators and thinkers in the flesh.

Mezzanine

continued from page 6
certain Gord Smith, to enter McGill. Another creation hangs on the wall of the McLennan Library entrance.

But here's the scoop — yet another Smith construction is scheduled to invade McGill in the near future. I smelled a conspiracy! Immediately I went to the scene of the monstrosity to skulk around.

Upon entering the library I was confronted by a large group of people crowded around Growth. Careful not to look suspicious I pulled my mackintosh over my ears and infiltrated the crowd. The discussion focussed upon the question of whether the Growth looked better with the worker's scaffolding left assembled around it. The crowd soon split into two factions — those believing in the necessity of a superstructure and those opposed to anything hindering the perception of Growth. After a heated argument, the superstructuralists accumulated a clear majority and a petition was immediately circulated calling for the replacement of the workers' scaffolding. Being apolitical I refused to sign.

After the crowd dissipated I decided to interrogate some individual students. A young man with a sallow complexion carrying an armload of books was approaching. I questioned him nonchalantly, "Excuse me, young man, are you a McGill student?"

"I — I think so."

"Would you mind telling me what you think about your new Growth?"

Immediately the student turned a deep red and appeared to be searching his body for something. Seeing that he was embarrassed I added in a friendly tone, "What I want to know is are you proud of it or do you find it an embarrassment." Somehow this only seemed to further his discomfort, and the youth rushed out of the library. I concluded that he must have been late for class. Altering my strategy I tried a less direct approach.

Pretending to admire the assemblage of tubes, I attempted to overhear the conversation of an approaching couple. From what I could tell, the woman was viewing the construction for the first time.

"My God in heaven! What's that?"

"I think it's Growth."

"Well there is no question of that, but since when did you start speaking

with a lisp?"

"I said I thought it was Growth, not gross."

"Mmm...does it leak?"

Unfortunately I couldn't discern what was said next, but had decided that students had little to offer in the way of information.

Things were getting desperate. The Friends of Normality were after me to keep them up to date on any new developments. They were fearful that unless such abnormalities were quashed as soon as they emerged, the university would succumb to further degeneration. Admittedly, I hadn't much information to give them. I decided to stake-out Growth in an attempt to discover whether it was a threat to a normal McGill.

February 5, 4:18pm: After two days of the stake-out I elected to wrap up the case and submit my report. Few new developments had taken place. The students soon became accustomed to the presence of Growth.

Indeed the crisis was over; the only sustained growth came not from the structure itself but in the increasing number of coats and scarves which found their resting place on its numerous appendages.

Today

continued from page 2

Include the upcoming speech by Svend Robinson, the constitutional debate, the NDP McGill Film Festival etc. All regular members must attend. Anyone else interested in becoming a member of McGill's only democratic socialist organization is urged to attend as well.

Samurai Karate Club

Will be holding Bake-sale today in the front Lobby of the Union Bldg. Money to be used to purchase needed equipment. All are invited to ask questions concerning club activities.

PSI-U Hangover

Pub-Nite tonight from 9:30 to 1:30 at 510 Pine Ave. Beer only 50 cents, Alcohol also served.

McGill Student Zionists

Informal Hebrew discussion group. Everyone is welcome. 3:00 at Hillel House.

Free Concert

CBC/McGill Concert Series features Bruno Laplante, baritone Marc Durand, piano Music by: Drumsaard, Enesco, Fauré, Durey, Tailleferre, Poulenc Pollack Concert Hall, 555 Sherbrooke St. W. 8:30pm.

Le Comité pour la défense des prisonniers politiques d'Europe de l'Est.

The committee is holding a public meeting tonight to launch its new

Journal, Liaison Quebec-Europe de l'Est. Speakers: Pierre Vallières, Peter Solonyszyn. Beer and wine will be served. Place: 755 Roy est (Sherbrooke metro). Time: 7:30.

Winter Carnival

Attention all volunteers from Winter Carnival 1981. Come and pick up your invitations to the W.C. party which will take place on Friday, February 13th. Invitations (and directions) are available at 3637 Peel St., Rm. 211.

Guitar I & II

Guitar mini-courses with Mike Grochelière have been moved from

Union B10 to Leacock 210. Times for each class remain the same.

McGill Public Interest Research Group General meeting for all those interested in the idea of public interest research at McGill. 7pm today in McPIRG office, 4th floor Macdonald-Harrington Bldg. Make your studies count with McPIRG.

Lambda Chi Alpha Fraternity

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L'édition française

Les garderies du Québec

Une politique de logement adéquate

par Diane Gérin-Lajoie

Selon le Front commun formé de la CSN, de la CEQ, du Regroupement des Garderies du Québec, de SOS Garderies, des syndicats des Travailleuses et travailleurs en garderie de Montréal et de Québec, de l'Alliance des professeurs de Montréal et de l'Association d'éducation préscolaire du Québec, la Loi 77 (loi sur les services de garde à l'enfance) n'assure pas les conditions nécessaires pour le développement d'un réseau de garderies sans but lucratif, accessibles et de qualité. En conséquence, un bloc de revendications a été élaboré.

1. D'abord, le Front commun revendique une politique de logement adéquate pour les garderies sans but lucratif, soit l'accessibilité prioritaire et gratuite aux locaux publics et para-publics. A Montréal par exemple, les garderies se logent généralement dans des écoles désaffectées, où les locataires doivent payer, dans la plupart des cas, des loyers beaucoup trop élevés pour leurs moyens.

Afin de protester contre cette pratique des commissions scolaires, neuf (9) garderies ont

décidé de faire la "grève de loyer", c'est-à-dire qu'elles refusent de payer leur loyer. Deux (2) d'entre elles, la Garderie Frisson des Collines et la Garderie Querbes se sont vu refuser une tranche des subventions qui leur sont dues parce qu'elles refusent de signer des baux aux conditions des commissions scolaires. Ajoutons que les locaux qu'elles occupent leur étaient fournis gratuitement avant qu'on ne décide de leur charger un loyer. On doit donc se battre pour des droits déjà acquis... Le Front commun s'élève donc contre ce chantage économique et exige de plus que le Gouvernement négocie avec les garderies en grève de loyer, afin d'en arriver à une entente hors-cour.

2. Le Front commun revendique aussi une subvention globale couvrant tous les frais de garde. La réglementation actuelle ne change en rien la situation précaire des garderies sans but lucratif, où les politiques d'aide financière sont toujours aussi inadéquates.

On voudrait en plus contrôler la présence des enfants: en effet, le Gouvernement pourrait

diminuer les subventions d'un enfant ou même d'une garderie, selon les absences enregistrées. Cela s'avère une mesure totalement irréaliste compte-tenu que les garderies doivent toujours être prêtes à recevoir le maximum d'enfants prévu et que les frais tels que le loyer, le chauffage et l'équipement demeurent les mêmes peu importe le nombre d'enfants présents. De cette façon, l'Office des Services de Garde accentuerait de beaucoup les contrôles face aux garderies.

Le Front commun revendique donc une politique de financement assurant aux garderies une subvention globale qui couvrirait tous les frais de garde.

3. On revendique également de bonnes conditions de travail pour les travailleuses et les travailleurs des garderies. Ceux-ci ne gagnent en effet que \$8,000 par année, travaillent de longues heures, ne bénéficient d'aucune sécurité, etc...

A ce sujet, Lucie Bonnier, présidente du Syndicat des Travailleuses et Travailleurs des Garderies de la région de Montréal, affilié à la CSN, a expliqué qu'aucune convention

collective n'avait encore été signée avec le Gouvernement: "Ce syndicat qui a été fondé en mars 1980 a encore beaucoup à faire afin de recruter de nouveaux membres; il n'y a en effet que trente-deux (32) garderies qui sont syndiquées sur une possibilité de deux-cent-vingt-sept (227). Le travail de recrutement est donc un des objectifs principaux pour le moment."

A ce propos Madame Bonnier invite les garderies non-syndiquées qui voudraient adhérer au syndicat à écrire au 142 Laurier Ouest, Montréal, qui est le siège social pour la région de Montréal.

4. Comme autre revendication, le Front commun voudrait également un ratio de 1 moniteur pour 4 enfants, dans le cas des enfants de 0 à 4 ans, et de 1 moniteur pour 7 enfants, dans le cas des enfants de 2 à 6 ans.

De plus, le Front commun s'oppose à l'établissement dans la réglementation de critères de sélection du personnel, telles les qualifications, et réaffirme que c'est aux garderies d'établir les politiques d'embauche. Les garderies doivent continuer à être contrôlées par les usagers, c'est-à-dire par les parents et les travailleuses et les travailleurs qui connaissent parfaitement les besoins. Les comités de parents ne doivent d'aucune façon n'être que consultatifs, ils doivent

posséder un pouvoir décisionnel.

5. Finalement, le Front commun revendique le financement complet des services de pouponnières, en fonction du coût réel de ce service, ainsi que le financement complet des garderies para-scolaires. De plus, il existe des besoins en milieu rural auxquels l'Office des Services de Garde se doit de répondre.

Comme moyen de pression, une ligne de piquetage a été dressée jeudi dernier devant le Ministère des Affaires sociales, rue St-Denis, où se trouvent les bureaux de l'Office des Services de Garde. A l'occasion Camille Huot, membre de l'Exécutif de SOS Garderies, a insisté sur l'importance de la grève de loyer présentement en cours. En effet selon Madame Huot, "c'est un moyen de pression efficace; c'est actuellement un des moteurs importants dans la lutte qu'on mène pour assurer le développement du Réseau des Garderies, financées par l'Etat et contrôlées par les usagers. Même les garderies indépendantes c'est-à-dire, ne faisant partie ni du Regroupement des Garderies du Québec, ni de SOS Garderies, ont pris elles aussi position pour la gratuité des locaux, cela montre donc l'importance d'une politique de logement adéquate pour les garderies sans but lucratif du Québec."

La radio communautaire

par Lucie Masse

La radio communautaire est un phénomène assez récent, i.e. un peu plus de cinq ans. Pourtant déjà douze stations diffusent un peu partout au Québec, plus une dizaine de nouveaux projets en phase plus ou moins avancée.

A Montréal, CIBL-FM (104,4) dessert l'est et le centre-sud, CINQ-FM (102,3) le centre-ville (dont le Ghetto). Radio Centre-Ville diffuse en français jusqu'à six heures puis cède l'antenne à différents groupes ethniques: Portugais, Grecs, Espagnols, Chinois et Haïtiens. Le samedi est réservé à la communauté anglophone.

A cause de la forte concurrence sur les ondes à Montréal Radio Centre-Ville se retrouve marginalisée dans son milieu. Elle n'a qu'une très faible cote d'écoute et se définit comme une "radio de quartier". Son objectif est de donner l'accès aux ondes à ceux qui sont défavorisés par média traditionnels. Elle leur offre une expérience communautaire et l'apprentissage du maniement des appareils de radiodiffusion.

La programmation est ouverte à tous. Avant de présenter son projet on doit contacter le groupe ethnique auquel l'on appartient, celui-ci vous explique les objectifs de la radio et vous remet un questionnaire. Aucune expérience antérieure n'est requise.

En province les radios communautaires se veulent une alternative aux stations AM de piètre qualité et à la radio

d'État élitiste centralisée à Montréal. Dans certaines régions éloignées comme Gaspé ou les Îles-de-la-Madeleine, elles servent de radios de premier service; à Jonquière elle s'est engagée politiquement et refuse toute alliance avec l'élite locale; à Québec on met l'accent sur la promotion de la culture québécoise.

Les deux piliers de gouvernements leur fournissent environ 70% du coût annuel (\$125,000/radio). Cependant le gouvernement du Québec les a prévenues que le Programme d'Aide aux Médias Communautaires (PAMEC) n'est qu'une institution temporaire et qu'il faudrait qu'elles en viennent à l'auto-financement.

Mais le problème est que le CRTC a des restrictions très strictes sur l'utilisation de la publicité. Les radios communautaires n'ont droit qu'à une publicité dite "de prestige" i.e. qu'on ne doit nommer ni marques de commerce ni prix et l'on ne peut pas inciter à la consommation ou faire usage de superlatifs.

Cela donne à peu près ceci: "M. Leblanc a une ferronnerie au coin de Rachel et St-Laurent; il est ouvert tous les jours jusqu'à six heures et il a de bons prix." En fait M. Leblanc n'acceptera jamais de payer pour un tel message: M. Leblanc vit de ses spéciaux et de ses marques de commerce. De plus, dans les régions où les centre-d'achats font des

ravages, il devient de plus en plus important de soutenir les petits commerçants.

Le CRTC a défini ses normes en 1974 alors qu'il n'existait que trois radios communautaires au Canada: Vancouver, Montréal et Québec. Elles ont alors été classifiées "Radios Expérimentales" avec les radios étudiantes. Elles sont maintenant plus d'une douzaine.

L'Association des Radiodiffuseurs Communautaires du Québec (ARCQ) doit présenter prochainement un mémoire au CRTC afin qu'il revise ses positions. L'ARCQ demande aussi aux gouvernements d'utiliser leurs ondes pour leur publicité nationale.

Au niveau fédéral le problème est que le mouvement prend de l'ampleur mais reste un phénomène francophone (deux stations hors-Québec: Vancouver et Kitchener). Les communautés francophones des Maritimes travaillent présentement à l'élaboration d'un projet de radio. Pour ces collectivités hors-Québec, incapable de faire vivre une station commerciale, la radio communautaire représente la seule alternative à la radio d'État dans un continent anglophone. Le programme d'aide du Fédéral pourrait donc provenir directement des fonds alloués à ces minorités qui font tant parler d'elles ces derniers temps.

continued from page 1

Student committees against the fee hike have been formed at McGill and Concordia. In addition Todd Ducharme, Students' Society president, tabled a notice of motion pertaining to the proposed hike at a Senate meeting Wednesday.

Angelique Willkie, president of the McGill International Students' Association (ISA), which represents students from the Third World, said she was horrified by the fee hike.

"The foreign students I've talked to are absolutely aghast. They are speechless. I think a lot of them are angry; by the time their anger dies down they will be left with a feeling of incredible apprehension,

continued from page 1

Students' Society president, to establish a committee to establish the obligations of the University and the rights of students within the University, and will be discussed at the next Senate meeting February 25.

"I think that it's fair that if we are to define students' duties and obligations it is only equitable that we define the same thing for the University and the rights students have within the University," said Ducharme.

None of the clauses passed at yesterday's Senate meeting will come into effect until the entire document is voted upon.

because a lot of them don't know whether they're going to have the money or not, whether they're going to be able to afford it or not," she said.

Willkie also said that Canada's Immigration Act, Law C-24, will prohibit foreign students from taking any action against the hike.

"How can we possibly fight this if we have the threat of being kicked out hanging over our heads," she said, appealing to Canadians to help their fellow students contest the hike.

continued from page 1

is a problem in search of a solution, Canada appears to be a solution in quest of a number of problems," Gomez said. He said Canada wished to purchase more oil than Mexico could export at that time.

External Affairs Minister MacGuigan also emphasized the problems of increasing oil shortages, and said that while industrialized countries will have problems coping with such shortages, it is the Third World countries which will suffer the most.

"The Third World faces energy problems even more serious than our own," MacGuigan said.

MacGuigan said industrialized countries have a special responsibility to help solve the energy crisis, and said he hoped Canada would play an important role in this process.

DailySports

Redmen fight to the last hoop

by Mel Timmy

"Statistics are like alienists — they testify for either side."

Florent H. LaGuardia

The game the Redmen played Tuesday night against the visiting Université du Québec à Trois Rivières epitomizes this quote.

One man's testimony: "What a remarkable game took place Tuesday night at the Currie gymnasium. The Redmen were riding high from their clobbering of Bishop's last Thursday night but the visiting Patriotes were riding even higher. The fans were given their money's worth, treated to a superb offensive performance by both teams, especially McGill."

The Redmen couldn't miss from the field hitting 63 percent of their shots. "Rookie Reliable" Willie Hinz hit 11 of 17 shots, Rick Rusk was even better popping 10 of 15, but it doesn't stop here, forward Ron Penston outdid everyone hitting 9 of 13 (still lighting up bombs from everywhere). Oops, sorry Ronnie, forward Luigi Fraquelli was even more efficient making all four of his shots.

The game characterized by 'non-stop' offence went right down to the last nine seconds.

Let's run the tape back: "Redmen down two, nine seconds remaining on the clock...Ball's inbounded in the back court to Redman guard Mike Homby, he dribbles up...the clock is ticking...five, four, three...he passes the ball to forward Ron Penston, he has the open shot, but he takes a dribble...now he shoots — the buzzer sounds. Oh I don't believe it, it's blocked...Trois Rivières wins it 91-89. What a game."

Forwards Mark Adilman and Rick Rusk between them had a thundering six defensive rebounds, two of which Rick can be proud of collecting. To

top things off both "Tuesday night Clowns" fouled out.

Six-foot-four-inch rookie forward Ron Penston, who's been hot of late, played like a fine piece of crystal. It was as if he was afraid to play physical for fear of cracking up.

McGill's zone defence on the whole was pathetic, allowing easy penetration. The zone allowed unmolested pass after pass to enter the Trois Rivières offensive allowing their big man (Pierre Boutin) to score 29 points.

The two most obvious blunders of the defence were...not adapting to weak side rebounding on the zone...the obvious lack of help defence. (Come on guys, where's the Kamikaze willing to take the charge?)

Hats off to McGill forward Willie Hinz who led all McGill scorers with 29 points and Luigi Fraquelli. Willie because of his outstanding consistency and Lou because he never gives up. The guys on the team should take a lesson from them to see what being a winner is all about.

The tense ending was only a fitting conclusion. Pure and

simple the Redmen left their heart, desire, and defence in the locker room.

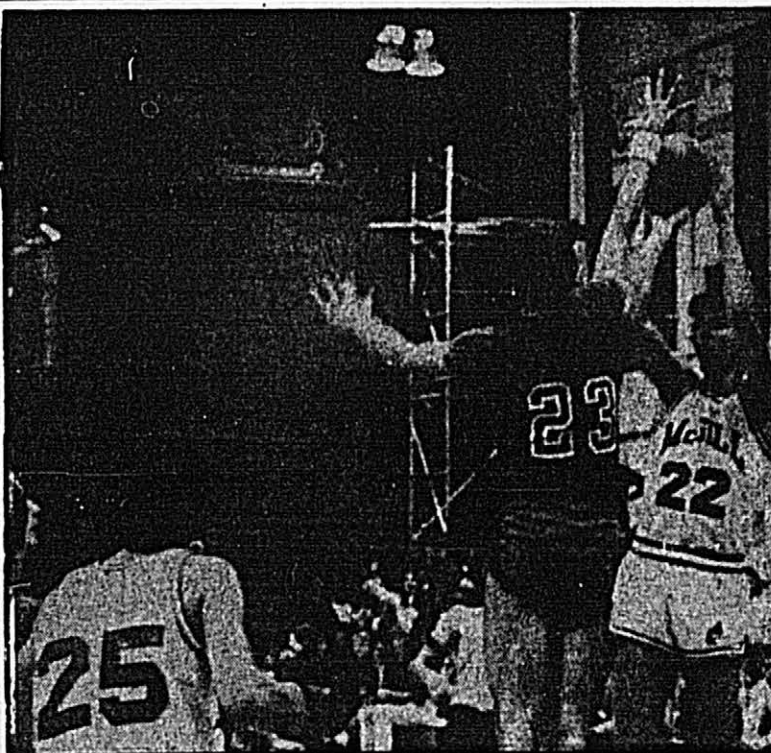
They'd better find these things by Tuesday night, because that's when they go head to head with the Concordia Stingers for first place.

As the games go by we consider them history;

As the Redmen play stutters we consider it a mystery.

Sometimes they play and sometimes they don't.

To play like that Tuesday, I hope they won't.



Tuesday's Redmen basketball: The final moment.

Concordia takes Redmen for all they're worth

by Elise Goldberg

Sure, you want to hate them because they're undefeated this season. Of course you want to hate any team that's 20-0 and in your league. But you just can't because they're not cheap-shot players, they're just so damn good. And lately they've been beating other QUAA teams by scores of 13-0, 7-1 and 10-2.

The only team the Concordia Stingers has not utterly

destroyed in the second half of the season is...the McGill Redmen. Tuesday night the Stingers defeated the Redmen 5-1, in a game where goaltending and defence kept McGill in the game.

In fact, from a McGill standpoint, the game was pretty dull. Most of the game was played in the Redmen end, the Redmen only got 20 shots on net and the Stingers got all six minutes of penalties that were given out

during the game.

Their first penalty was for tripping at 4:40 of the first period. A few seconds later, Stinger Steve Young flipped the puck into the top corner of the net, for the first Concordia score, assisted by Derek Watt. Shorthanded goals are a veritable rarity in the QUAA, but the Stingers play when they're minus a player makes it hard to tell that they are shorthanded.

At 12:40 of the period, Doug Feasby scored what turned out to be the winning goal for the Stingers on a breakaway. Feasby's second goal, at 1:17 of the second period, provided the only goal scoring of the period, but not the only action.

The Redmen were given quite a scare when goalie François Grenier went down after being rammed into the goal posts by a Redman and a Stinger battling for position in front of the net. Grenier, who had had the wind knocked out of him, got up and continued to play.

The Stingers got their fourth and fifth goals of the game within the first two minutes of the third period, one by Rick Mancuso and the final one by Ron Smith. The Redmen tried battling back the whole game but came up empty on most attempts. However, at 2:46 of the third period, defenceman Ed Vlasic, scored the only McGill goal.

"Tim (Bossy) flipped it ahead and hoped it would hit my stick and go in," said an elated Vlasic, describing what happened on the play. It was hard to see what happened because the shot was from almost point blank range, but the puck did manage to wriggle past Stinger goalie John McLeod, ending the scoring for the game at 5-1.

Friday night is the last Redmen home game of the season, so this is your last chance to see the 1980-81 Redmen play. Besides, what else is there to do on Friday the 13th?

Martlets take UQTR, 72-63

by Bobby Katz

A strong second half and a tenacious defence led the number nine ranked McGill Martlets to a 72-63 victory over the pesky Patriotes of UQTR Tuesday night at Currie Gym.

As expected the Martlets started off slowly and then erupted for 40 points in the second half making their record an even five wins and five losses.

It was a total team effort as 11 of the 12 Martlets got on the scoresheet. Karen Diaz lead the Marts with 12 points and was in full control of the Martlet of-

fence.

McGill's defence was efficient and stingy allowing only 30 UQTR points in the second half. The two-three zone defence was superb as the Marts forced the Pats to take most of their shots outside the key.

The match started off poorly for the Red and White. McGill did not score a field goal on 14 consecutive offensive possessions in the first half of the first half. After eight minutes expired the futility finally ended as M.J. Houde put in a short set shot to break the dry spell.

McGill trailed for the first 17 minutes of the game. UQTR's above average outside shooting produced as much as a seven point Patriote lead.

But the Martlets were slowly spreading their wings preparing for their flight to victory. They broke out of hibernation and banged in ten straight points to take the lead, 30-28, with less than two minutes left in the first half.

From that point on the game was all red. Not a frenzy of fired-up communists, but a red belonging to a Martlet team noted for great second half performances.

The Red and White did not disappoint. They played all out: pressing, good pressure on offence and patience on defence. The Martlets opened up

a 16 point lead before allowing the rookies to take over with eight minutes remaining.

The best aspect of McGill's play was the incredible pressure they applied both on the press and on defence. Together the team forced 33 UQTR turnovers and scored numerous points from plays that were made on pure hustle.

Offensively the Martlets shot 43% from the floor and 67 percent (20 of 30) from the charity stripe. Michèle Poupore had an outstanding night contributing ten points and hauling in a team-leading six rebounds.

Three Marts chipped in nine points each; the two M.J.'s, Houde and Codère and Linda Schaapmann. Annette Kiss popped in eight points, Johanne Poupore counted seven and Annie C. had four. Rookies Linda Ceserato, Doreen Noel and Margaret Mason each tallied one bucket.

UQTR shot 50 percent from the floor and had only four offensive rebounds against a taller Martlet squad. Chatelle Bigras led all scorers with 20 points. She shot 67 percent from the floor. Celine Isabelle was next with 11 points and a team high six rebounds.

The Martlets travel to Burlington, Vermont this Friday to take on the U of V varsity ballers.

Track team treks to Sherbrooke

by Liam Peyton

The McGill track team travelled to Sherbrooke over the weekend to compete in a meet held at Sherbrooke University's luxurious indoor track and field facilities.

The facilities featured a modern 200m track renowned for the fast times it has produced, separate pole vault, long jump, and high jump pits, a shot put area, electronic timing and a separate warm up gym.

Despite stiff competition at the meet, McGill fared well with

Rene Belanger leading the way.

Rene totally outclassed his competitors in the men's shot put winning the event with a heave of 14.53 m (a personal best for him) which was more than a meter further than his nearest competitor.

McGill's 4x200m relay team also fared well placing third.

The track team is now preparing for the QUAA provincial championships which will take place in two weeks' time at Laval University in Québec City.

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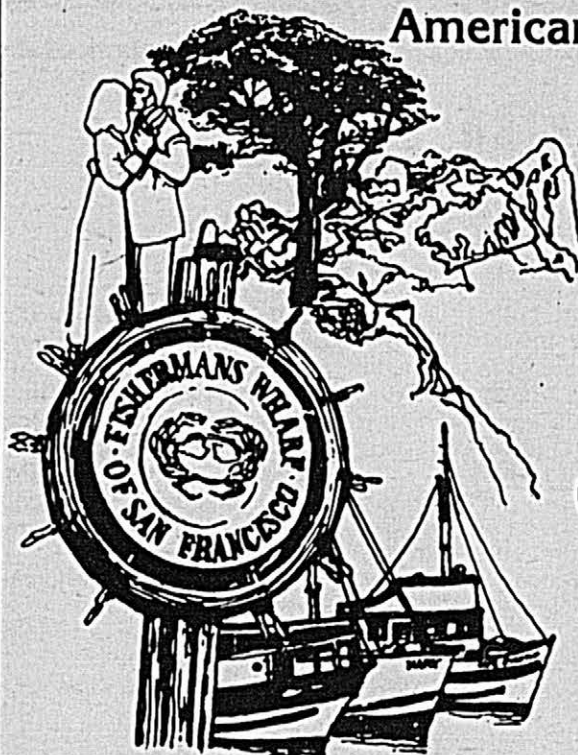
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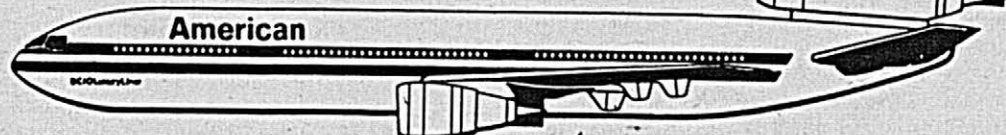
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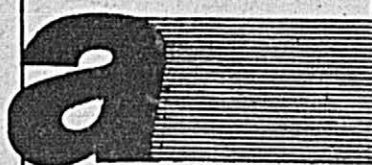
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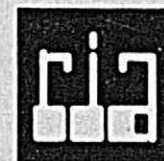
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